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TWENTY-FOURTH INTERNATIONAL  
EXHIBITION OF PAINTINGS  
CARNEGIE INSTITUTE  
PITTSBURGH  
OCTOBER 15 - DECEMBER 6 - 1925

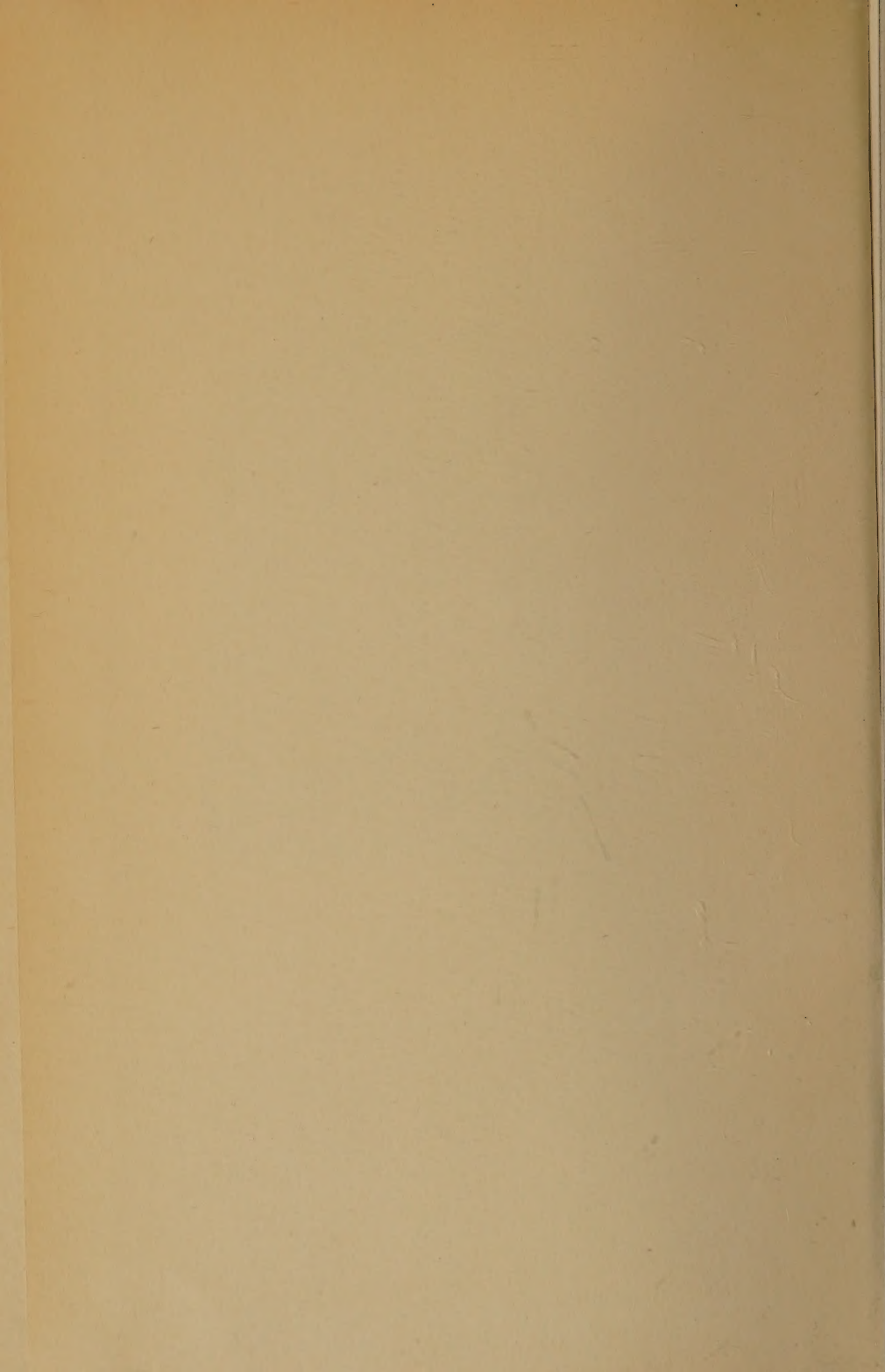
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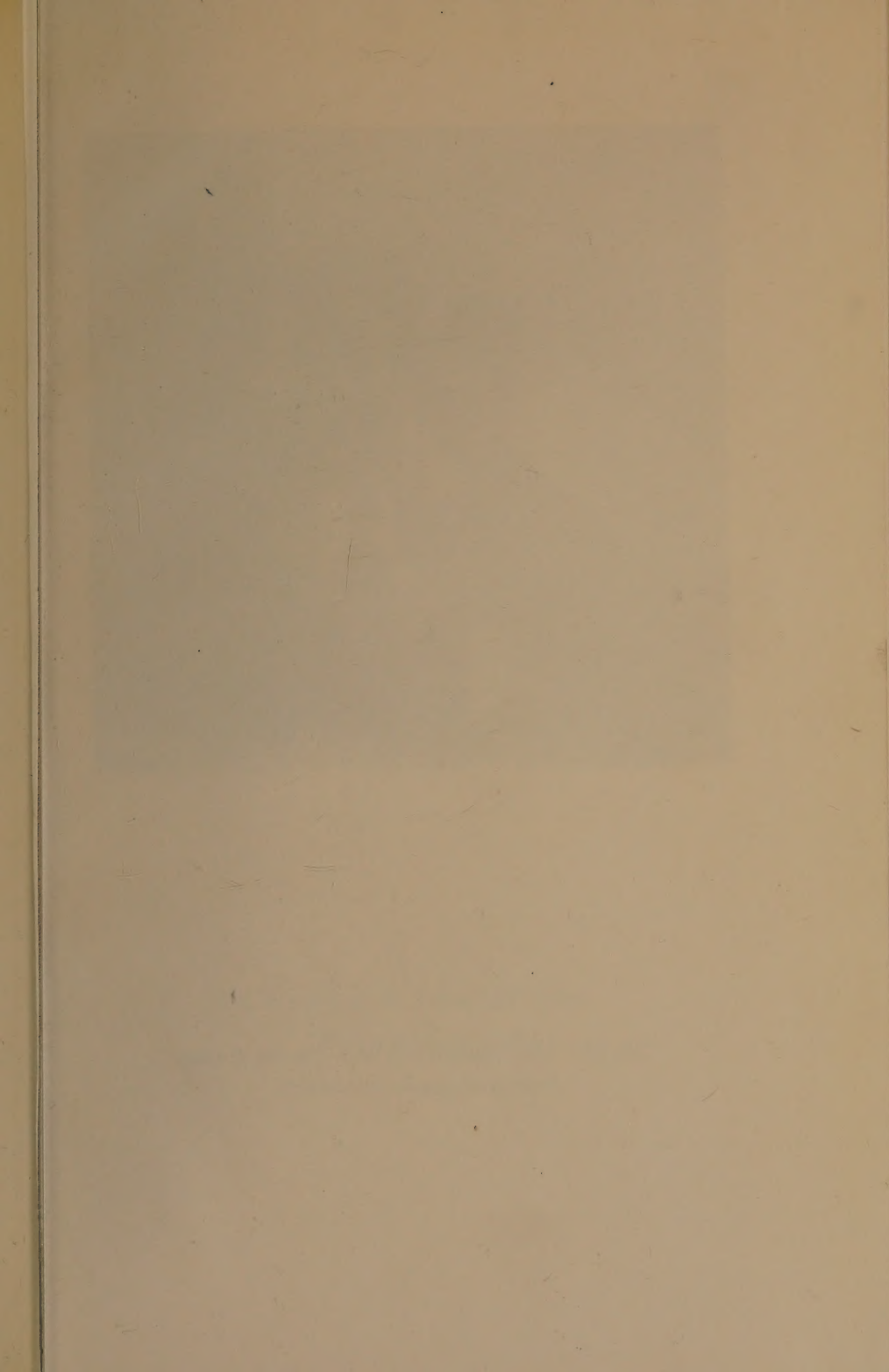
*Why ask for the moon  
When we have the stars?*













No. 275. *The Daughters of Mrs. Charles Hunter*

JOHN S. SARGENT (1856-1925)

CATALOGUE  
TWENTY-FOURTH ANNUAL  
INTERNATIONAL EXHIBITION  
OF PAINTINGS

OCTOBER FIFTEENTH  
DECEMBER SIXTH  
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CARNEGIE INSTITUTE  
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## Jury of Award

1925

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ERNEST JOSEPH LAURENT, O.✱	<i>Paris, France</i>
KENNETH HAYES MILLER	<i>New York, New York</i>
LEOPOLD GOULD SEYFFERT, A.N.A.	<i>New York, New York</i>
ALGERNON TALMAGE, A.R.A.	<i>London, England</i>

## Awards of the Year

HENRI EUGÈNE LE SIDANER, O.✱	<i>First Prize</i>
UBALDO OPPI	<i>Second Prize</i>
CHARLES W. HAWTHORNE, N. A.	<i>Third Prize</i>
LOUIS LEGRAND ✱	<i>First Honorable Mention</i>
HENRY BISHOP	<i>Honorable Mention</i>
LEON KROLL	<i>Honorable Mention</i>
ROSALIE EMSLIE	<i>Honorable Mention</i>
EMILY COURT	<i>The Garden Club Prize</i>

## Advisory Committees and Juries

1925

### *United States*

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KENNETH HAYES MILLER	ROBERT SPENCER N.A.

### *Great Britain*

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COLIN GILL	SIR WILLIAM ORPEN, R.A.
AUGUSTUS JOHN, A.R.A.	GLYN W. PHILPOT, R.A.
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*LÉONCE BÉNÉDITE, O.*	ERNEST JOSEPH LAURENT, O.*
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ARMAND DAYOT, O.*	EMILE RENÉ MÉNARD, O.*

DUNOYER DE SEGONZAC

### *Jury for Continental Countries Exclusive of France and for American Artists Residing in Europe*

FLORENCE ESTE	GUILLAUME LEROLLE
FREDERICK CARL FRIESEKE, N.A.	HOMER SAINT-GAUDENS
BEATRICE HOW	HENRY O. TANNER, A.N.A.

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\* Deceased.

## Honors Awarded by Carnegie Institute

*Medal of the First Class, Carrying with it a  
Prize of \$1500*

- 1896—John Lavery
- 1897—J. J. Shannon
- 1898—D. W. Tryon
- 1899—Cecilia Beaux
- 1900—André Dauchez
- 1901—Alfred H. Maurer
- 1903—Frank W. Benson
- 1904—W. Elmer Schofield
- 1905—Lucien Simon
- 1907—Gaston La Touche
- 1908—Thomas W. Dewing
- 1909—Edmund C. Tarbell
- 1910—Sir William Orpen
- 1911—John W. Alexander
- 1912—Charles Sims
- 1913—Glyn W. Philpot
- 1914—Edward W. Redfield
- 1920—Abbott H. Thayer
- 1921—Ernest Lawson
- 1922—George W. Bellows
- 1923—Arthur B. Davies
- \*1924—Augustus John
- 1925—Henri Eugène Le Sidaner

\* In 1924 the Medal Awards were discontinued.  
The money prizes remain the same.



## Honors Awarded by Carnegie Institute

*Medal of the Second Class, Carrying with it a  
Prize of \$1000*

- 1896—J. F. Raffaëlli
- 1897—Fritz Thaulow
- 1898—Childe Hassam
- 1899—Frank W. Benson
- 1900—Ben Foster
- 1901—Ellen W. Ahrens
- 1903—Bryson Burroughs
- 1904—Edmund C. Tarbell
- 1905—Edward W. Redfield
- 1907—Thomas Eakins
- 1908—Henri Eugène Le Sidaner
- 1909—George Sauter
- 1910—Karl Anderson
- 1911—Frank Craig
- 1912—Paul Dougherty
- 1913—J. G. Henri-Martin
- 1914—Richard Jack
- 1920—Algernon Talmage
- 1921—Howard Giles
- 1922—Emile René Ménard
- 1923—Eugene Speicher
- \*1924—Giovanni Romagnoli
- 1925—Ubaldo Oppi

\* In 1924 the Medal Awards were discontinued.  
The money prizes remain the same.

## Honors Awarded by Carnegie Institute

*Medal of the Third Class, Carrying with it a  
Prize of \$500*

- 1896—Cecilia Beaux
- 1897—J. Alden Weir
- 1898—Alexander Roche
- 1899—André Dauchez
- 1900—Wm. Sergeant Kendall
- 1901—Edmund C. Tarbell
- 1903—William L. Lathrop
- 1904—Howard Gardiner
- 1905—Childe Hassam
- 1907—Olga de Boznańska
- 1908—Emil Carlsen
- 1909—Bruce Crane
- 1910—Edward F. Rook
- 1911—Algernon Talmage
- 1912—J. G. Henri-Martin
- 1913—Gifford Beal
- 1914—George W. Bellows
- 1920—Walter Ufer
- 1921—Eugene Speicher
- 1922—Henri Lebasque
- 1923—Pierre Bonnard
- \*1924—Daniel Garber
- 1925—Charles W. Hawthorne

\* In 1924 the Medal Awards were discontinued.  
The money prizes remain the same.

## Honors Awarded by Carnegie Institute

### *Honorable Mention*

- 1897—Wilton Lockwood
- 1897—Louis Paul Dessar
- 1898—E. A. Walton
- 1898—John F. Weir
- 1899—Lucien Simon
- 1899—John H. Twachtman
- 1900—Robert W. Allan
- 1900—Julius Olsson
- 1900—W. Elmer Schofield
- 1901—Mary L. Macomber
- 1901—Henri Eugène Le Sidaner
- 1903—David Ericson
- 1903—Van Dearing Perrine
- 1904—George Sauter
- 1904—Martha S. Baker
- 1904—H. M. Walcott
- 1905—William J. Glackens
- 1905—John Sloan
- 1905—Charles H. Woodbury
- 1907—Maurice Greiffenhagen
- 1907—Lawton S. Parker
- 1907—W. Granville-Smith
- 1908—Frederick Clay Bartlett
- 1908—Charles W. Hawthorne
- 1908—Arthur Kampf
- 1909—Arnesby Brown



## Honors Awarded by Carnegie Institute

### *Honorable Mention*

- 1909—Stanhope A. Forbes
- 1909—E. A. Hornel
- 1909—Elizabeth Sparhawk-Jones
- 1910—Joseph Oppenheimer
- 1910—Charles Morris Young
- 1910—Daniel Garber
- 1910—Louis Betts
- 1911—Alice Fanner
- 1911—Ruger Donoho
- 1911—Joseph T. Pearson, Jr.
- 1911—Giovanni Battista Troccoli
- 1912—Lydia Field Emmet
- 1912—Ulrich Hübner
- 1912—John C. Johansen
- 1912—Laura Knight
- 1912—Bertram Priestman
- 1912—William Ritschel
- 1913—George W. Bellows
- 1913—Arthur B. Davies
- 1913—Fred G. Gray
- 1913—Hayley Lever
- 1913—Leopold Seyffert
- 1913—Arthur Streeton
- 1914—Will Ashton
- 1914—Hilda Fearon
- 1914—Beatrice How

## Honors Awarded by Carnegie Institute

### *Honorable Mention*

- 1914—Erich Kips
- 1914—Charles Rosen
- 1914—George Spencer Watson
- 1920—Frederick A. Bosley
- 1920—George J. Coates
- 1920—Robert Spencer
- 1921—Ross E. Moffett
- 1921—R. J. Enraght Moony
- 1921—Sydney Lee
- 1922—Charles Reiffel
- 1922—Henry B. Snell
- 1922—Fred Wagner
- 1923—Henry Lee McFee
- 1923—Pierre Laprade
- 1923—Léon Underwood
- 1923—Pierre Laurens
- 1923—C. Foster Bailey
- 1923—Henry Lamb
- 1923—Anto Carte
- 1923—Maurice Denis
- † 1924—Othon Friez
- 1924—Ambrose McEvoy
- 1924—Vincenc Benes
- 1924—Savely Sorine

† First Honorable Mention. Beginning with 1924  
this honor carried a prize of \$300.

## Honors Awarded by Carnegie Institute

### *Honorable Mention*

- †1925—Louis Legrand
- 1925—Henry Bishop
- 1925—Leon Kroll
- 1925—Rosalie Emslie

### *Chronological Medal, Carrying with it a Prize of \$1000 or \$500*

- 1896—Winslow Homer
- 1896—Frank W. Benson
- 1899—D. W. Tryon
- 1900—Edwin A. Abbey

## Additional Awards

### *Popular Prize of \$200*

Awarded to the painter of the picture voted by visitors to be the most popular painting in the Exhibition.

- 1924—Malcolm Parcell
- 1925—

### *Garden Club Prize of \$500*

For the best painting of a garden or flowers. Given by the Garden Club of Allegheny County. Judged by the Jury of Award.

- 1925—Emily Court

† First Honorable Mention. Beginning with 1924 this honor carried a prize of \$300.

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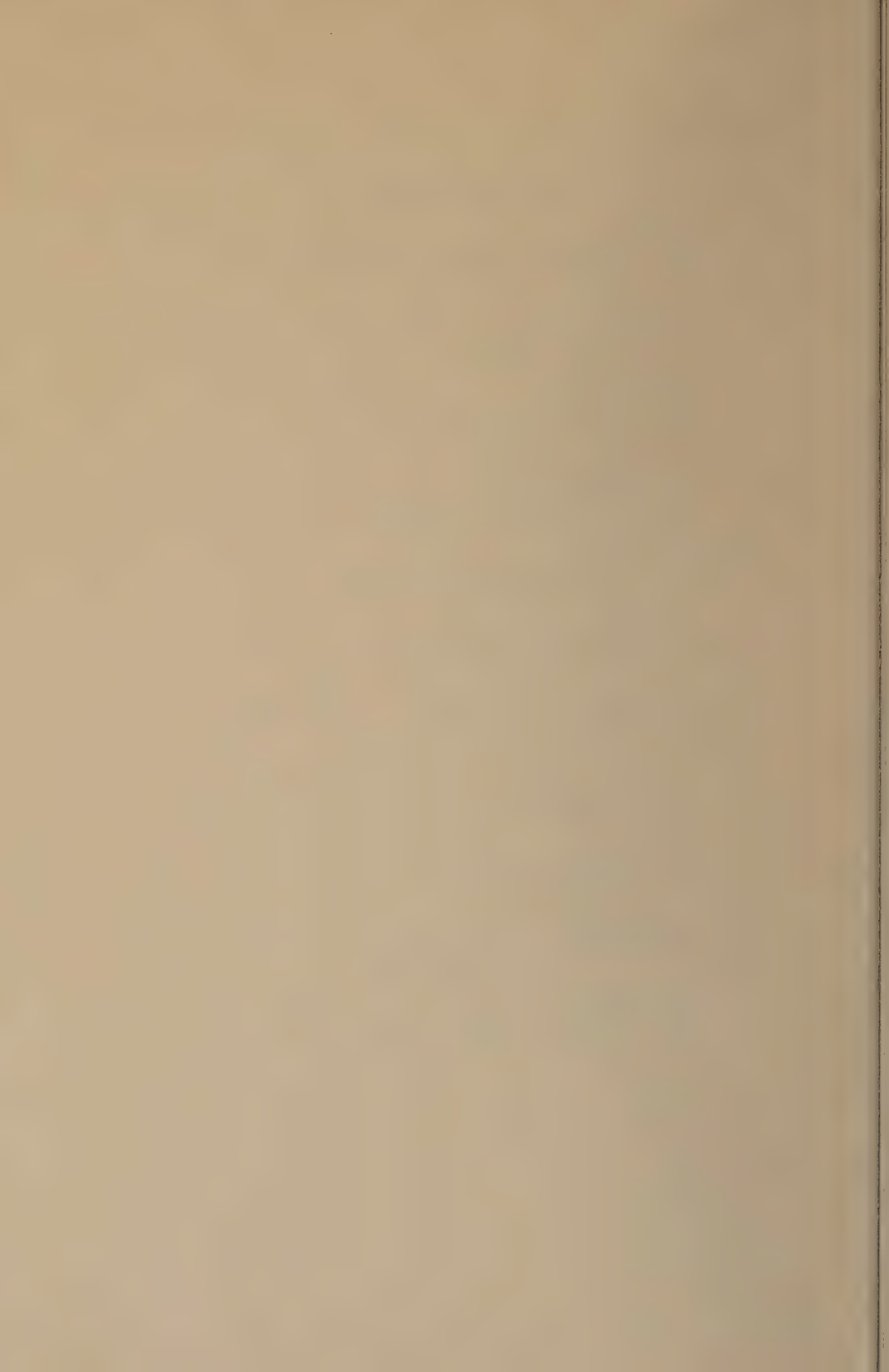
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### Acknowledgment

The Department of Fine Arts makes grateful acknowledgment to the members of the Jury of Award, to the Advisory Committees, and to those who have lent paintings for the Exhibition.



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## Sales

Most of the paintings in this collection are for sale, and visitors are invited to seek information in reference to them. Inquiries for prices may be made at the Sales Desk in Gallery I. Additional information may be obtained at the office of the Director of Fine Arts.

### Note

Paintings marked with an asterisk (\*) did not compete for honors. They were: (1) works by artists who previously won first prizes; (2) works by members of the Jury of Award; (3) works not entered in competition; and (4) works completed before October, 1920.



# CATALOGUE

## European Art



BEFORE railroads existed, and that is not so long ago, a traveller who went across Europe would marvel at the variety of the costumes worn. At first sight one could tell by his dress whether a man were English, French, Italian, or Spanish. It is not so nowadays. The development and extensive use of rapid transportation have standardized the costumes as well as the civilization and the philosophy of peoples.

Yet this standardization is not very deep and does not attain to the roots of the mind. It is only the cultivated, the sophisticated people who think alike. Among the great mass of people an idea will spring up differently in the minds of men of different nations, especially when this idea leads to an expression of the emotions.

Music, for instance, is personal to every individual. One sings for oneself. It is a way of expressing to oneself the very deepest mood of the moment, and, for this reason, in spite of the present intermingling of peoples, nothing is more personal to each nation than its music, particularly its folk songs.

It seems that the more unsophisticated an artist is, the more elemental and national his work. It is only when the national personality of an artist is strong enough that he can be a really great painter, uniting the national characteristics of his race with an intuitive cosmopolitanism.

There is no other European country like Spain for national type. The general lack of formal education, the strong religious and sometimes superstitious beliefs and practices, the remains of a once omnipotent empire, the vestiges of a passed civilization unique in its Moorish and European mixture, the tragedy of the history and the pride of the people, and, possibly more than all this, the nature of the soil and the quality of the light, make of Spain the country where "local color" is strongest and most original.

So much for the natural and the national talent springing up from the popular sources.

If, then, an artist already has these inherent capabilities and still keeps his national gift after a foreign education, is he not bound to become one of the greatest? Such is the case with Zuloaga, who, Spanish to the marrow of his bones, came back from the Italian, French, and English masters to his true forebears, Velasquez and Goya, and who, through his foreign education, increased rather than decreased his

Spanish characteristics. The other distinguished Spanish artists also portray the various aspects of Spanish art, though some of them evidence a greater influence of foreign schools.

Each country, like Spain, shows a distinct tendency that harmonizes with its national character.

England, with her self-consciousness, her aristocratic education and her certitude of always being right, gives us, in spite of the modernist invasion that prevails abroad, extremely good portraits, simple interiors, wholesome landscapes, which show good craftsmanship, dignity, self-respect, but rarely any effort to go beyond the surface. Augustus John, Sir William Orpen, Ambrose McEvoy are exceptions among their countrymen, and each in his own way gives us the account of what he has understood of his model, or rather tries to give us that account as faithfully as possible. It is a well-known truism that an artist of any character does not copy, but translates for us what he sees. Augustus John being a romanticist, all his models will be romantic, however matter-of-fact they may be; Sir William Orpen being Irish, all his models will be exaggerations of their types, whatever they may be; Ambrose McEvoy being a poet, all his models will be idealized, charming symbols of what McEvoy may feel in their presence.

The best Italians give us something entirely

different. They are clever; they seem to paint with a foil. Mancini, Tito, Brass, Emma and Beppe Ciardi are like fireworks. Their canvases give us a summary of all the light and life of their country. A reaction against this type of art sprang up some time ago in Italy, as exemplified in the paintings by Guidi and Casorati. And there is another, Romagnoli, who belongs to neither school, and whose painting is the richest, the most traditional there is in this country, although his subjects are truly modern.

Belgium, with its young artists, can be divided also into two sections—the impressionists, led by Oleffe and Baseleer, and the neo-primitives who, like Anto Carte, Saedeleer, and Servaes, take their inspiration from the early tradition of their country, and render it with all the resources of the most modern technique.

Holland, after Breitner's death, can still be proud of Bauer whose interpretation of Egypt and of India is so romantic and personal, and of Voerman, who, true disciple of Van Goyen and Ruysdael, gives us a Dutchman's interpretation of Holland.

Sweden has had too many influences. The French, the English, and the Germans have ruled its world of art, and it is only in the choice of subject that we find the Swedish character, not in the rendering of it. Love of nature and of the out-of-door life are typical of Sweden.

Liljefors, Sjöberg, Wilhelmson, Fjaestad, and Anna Boberg are very representative and the best of their country.

In Czechoslovakia, in Austria, and in Poland, the foreign influences have been greater than in Sweden, with Russia and Italy throwing their weight into the balance. Yet Uprka, Beneš, Svabinsky in Czechoslovakia, Jarocki, Weiss, Pautsch in Poland, Ranzoni, Sterrer, Kokoschka in Austria, are the most typical and the best known.

Many of the Russian artists represented in the exhibition are living in other countries for political and economic reasons. Nevertheless Jacovleff, Petroff-Vodkine, Kontchalovsky, Maliavine, and Fechin are, each in his own way, essentially Russian, and are the very best artists of their nation.

Both French and German art are difficult to explain and to understand, but French art is the more difficult.

Of Germany, it can be said that her artists of the present generation have followed a track entirely different from that of the past. Instead of keeping to the tradition that led them to an accurate and somewhat dry copy of nature, they have jumped over the French influence of impressionism and hurdled the English influence of composition to land on an interpretation altogether philosophical. The principle that art is only the translation or the interpretation of



nature is here carried farther than anywhere else. It is no longer the subject that counts, nor the technique, nor the composition, but the individuality of the painter.

It is clear that Germany, after suffering all it has suffered, after being thrown down and almost buried in the dark pit, has had to find a way up and out, whatever way, and nothing in tradition has been of any help. It has had to build up a new philosophy and consequently a new art. Liebermann, Slevogt, Corinth, von Habermann, and von Stuck still participate in the old state of mind, but Kirchner, Hofer, and Wollheim are of the new generation. Their art is a product of the war and its consequences. It is impregnated at the same time with the philosophy of Bolshevism that questions everything that has gone before, and, on the other hand, with the battle against Bolshevism which resents a break with the past. In the struggle between these two opposing principles, there remains nothing but the individuality of the artist, with its over-toned sensitiveness, which we may not understand or like, but which we must study and appreciate as serious effort. We have seen that modern German art does not as a rule concern itself with the charm of its subject. It does not aim to please.

France is the country of art for art's sake; for

her there is beauty in everything if you have an eye for beauty. It is also in France that artists want to over-reach their predecessors. It is the country of artistic unrest. After the over-pleasant eighteenth century, David, with his severe Roman compositions, was a relief; his pupil, Ingres, gave rise to a school of calm dignity to which Delacroix became an opponent. Courbet and Daumier were also romanticists and opposed to the classicism of Ingres. Against all these influences sprang up the Impressionists, and artists began to worry about technique. Each one wanted his own technique different from the others. Such opposition gave an opportunity to the over-charming Bougereau, to the over-academic Bonnat, to attain their success, during whose time Puvis de Chavannes, Fantin-Latour, and Degas kept aloof and away from the crowd and developed their simple and dignified art.

Against the conventionalities of the academic school, as well as against the super-sensitiveness of the Impressionists, Cubism and later schools reacted. Their aim was to strengthen the drawing by reducing it to its simplest elements and to gain vitality by exaggerating the volumes. Thus, amusement of developing the technique, of playing with the workmanship, took the place of everything else. France is still experimenting.

GUILLAUME LEROLLE

FRANCE

GALLERY 1

JEAN LOUIS FORAIN

\*1 Still Life

PAUL ALBERT BESNARD

2 Portrait of Camille Barrère, French  
Ambassador to Rome

*Lent by Camille Barrère*

EDOUARD VUILLARD

3 Before the Fireplace

*Lent by Messrs. Bernheim Jeune*

LOUIS CHARLOT

4 Morvan Landscape

*Lent by Galeries Georges Petit*

PAUL JOUVE

5 Family of Black Panthers

JEAN MARCHAND

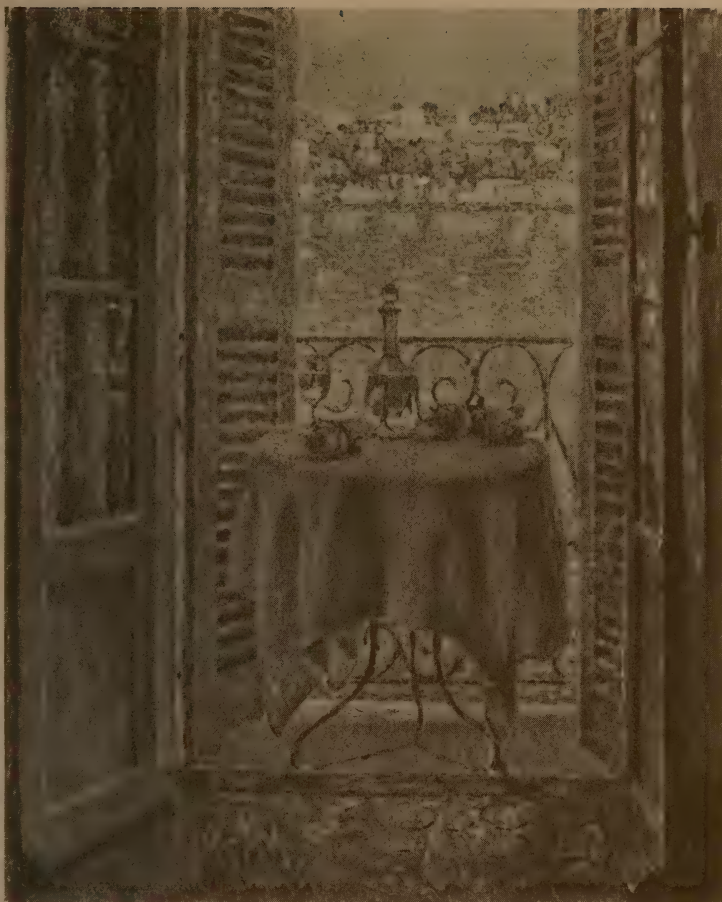
6 An Algerian

*Lent by Galeries Marseille*

ANDRÉ DAUCHEZ

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1899; FIRST CLASS, 1900

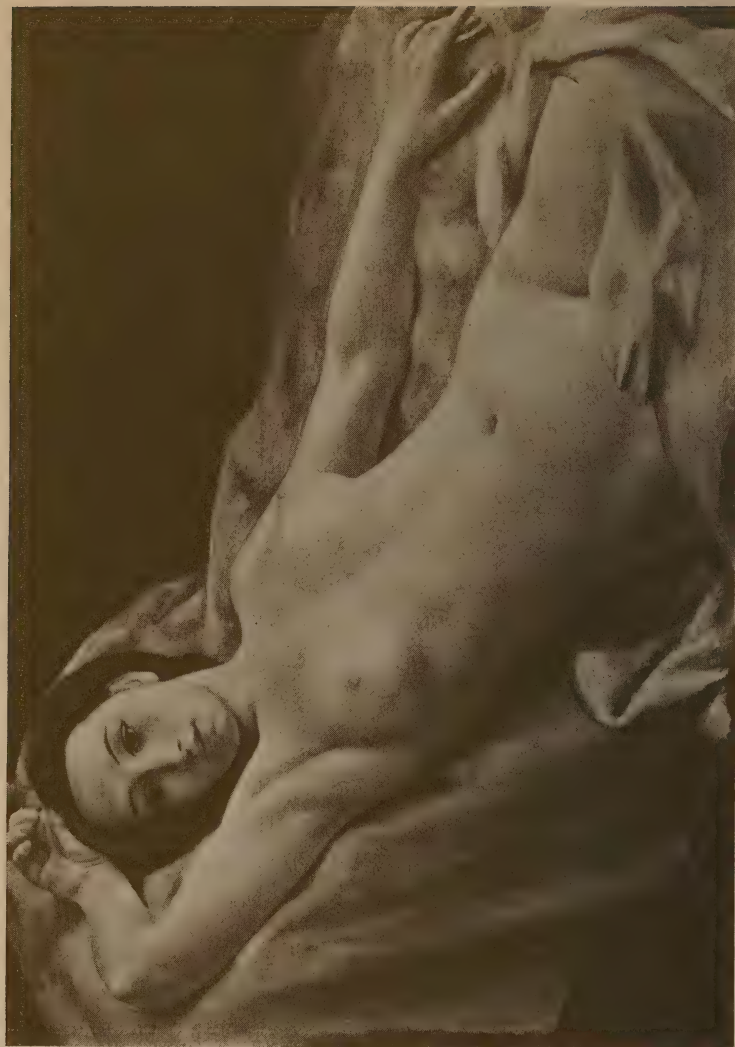
\*7 Olive Trees



*No. 11. Window on the Bay of Villefranche*

HENRI EUGÈNE LE SIDANER

Awarded First Prize, Carnegie Institute, 1925



No. 393. *Nude*

UBALDO OPPİ

Awarded Second Prize, Carnegie Institute, 1925



JOSEPH COMMUNAL

8 Les Grandes Jorasses

ERNEST JOSEPH LAURENT

\*9 Portrait of Mme. R.

*Lent by Mme. Revelin*

CLAUDE RAMEAU

10 River Loire from the Heights of Pouilly

HENRI EUGÈNE LE SIDANER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1901; MEDAL OF SECOND CLASS, 1908

11 Window on the Bay of Villefranche

AWARDED MEDAL OF FIRST CLASS, CAR-  
NEGIE INSTITUTE, 1925

*Lent by M. Knoedler and Company*

EMILE RENÉ MÉNARD

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,  
1922

12 Pastoral

JACQUES EMILE BLANCHE

13 The Family of Emile René Ménard

EMILE RENÉ MÉNARD

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,  
1922

14 The Rape of Dejanira

HENRI EUGÈNE LE SIDANER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1901; MEDAL OF SECOND CLASS, 1908

15 Doorway

*Lent by M. Knoedler and Company*

DUNOYER DE SEGONZAC

16 The Road to Crécy

*Lent by Galeries Marseille*

JEAN PIERRE LAURENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1923

17 Portrait of Mlle. Y. O.

*Lent by Mme. Olivier*

PAUL SIGNAC

\*18 Bay of Juan

*Lent by Messrs. Bernheim Jeune*

BLANCHE CAMUS

19 Spring in Provence

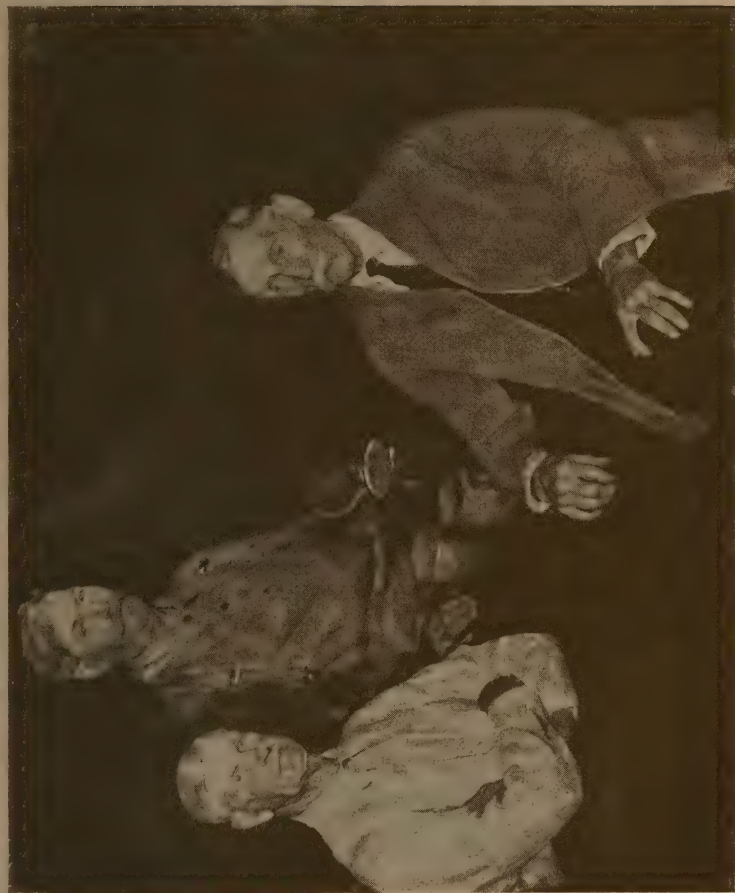
ALEXANDRE JACOB

20 Early Morning

MAURICE VLAMINCK

21 Still Life

*Lent by Messrs. Bernheim Jeune*



No. 287. *The Captain, the Cook, and the First Mate*

CHARLES W. HAWTHORNE

Awarded Third Prize, Carnegie Institute, 1925



*No. 39. At the Café*

LOUIS LEGRAND

Awarded First Honorable Mention, Carnegie Institute, 1925

BERNARD BOUTET DE MONVEL

22 The Convalescent

GEORGES D'ESPAGNAT

23 Interior

HENRI MATISSE

24 A Basket of Flowers

*Lent by Messrs. Bernheim Jeune*

JACQUES MATHEY

25 Breton Calvary

EDMOND AMAN-JEAN

\*26 Portrait of Mme. C.

*Lent by Mme. Chausson*

ALBERT MARQUET

27 Port of Bougie

*Lent by Galeries Druet*

PAUL BRET

28 Amphitrite

EDGARD MAXENCE

29 Reverie

• CLAUDE MONET

\*30 Morning: End of Winter

*Lent by M. Knoedler and Company*

HENRI DÉZIRÉ

31 Portrait of a Young Girl

HENRI EUGÈNE LE SIDANER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1901; MEDAL OF SECOND CLASS, 1908

32 A Table under the Lanterns

MARIE LAURENCIN

\*33 The Hammock

*Lent by Paul Rosenberg*

EUGÈNE MARTEL

34 An Old Inn

*Lent by Galerie Allard*

J. G. HENRI-MARTIN

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1912; SECOND CLASS, 1913

35 A Valley in Autumn

EMILE RENÉ MÉNARD

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,  
1922

36 Adam and Eve

JACQUES EMILE BLANCHE

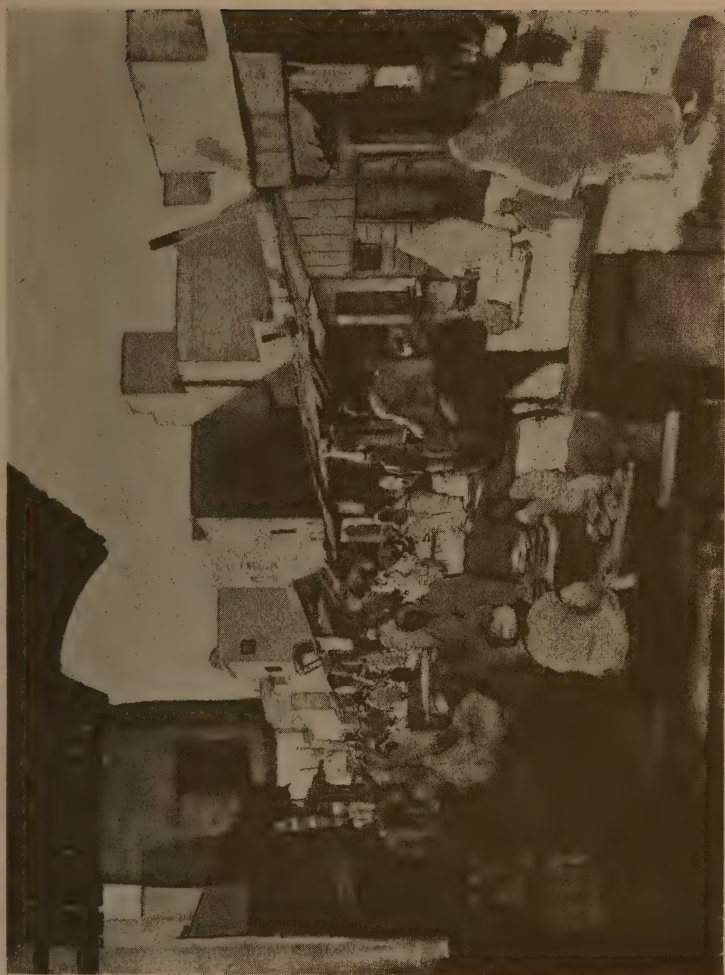
37 Vase of Flowers

ANDRÉ DERAÏN

\*38 Woman Seated

*Lent by Estate of John Quinn*





*No. 86. Bread-Sellers at Rabat*

HENRY BISHOP

Awarded Honorable Mention, Carnegie Institute, 1925





*No. 263. Young Women*

LEON KROLL

Awarded Honorable Mention, Carnegie Institute, 1925

LOUIS LEGRAND

39 At the Café

AWARDED FIRST HONORABLE MENTION,  
CARNEGIE INSTITUTE, 1925

LUCIEN SIMON

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1899; MEDAL OF FIRST CLASS, 1905

\*40 The End of the War

MARCEL COSSON

41 Dancers' Dressing Room

HENRY LEROLLE

42 At Dusk

MAURICE ASSELIN

43 Motherhood

HENRI LEBASQUE

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1922

44 The Guitar Player

*Lent by Galeries Georges Petit*

RENÉ PIOT

45 Prince of Flowers. Legend of Ru-  
mayana, Dance of Cambodia

GALLERY 4

ANDRÉ DEVAMBEZ

46 Interior of a Theatre

ELISABETH CHAPLIN

47 Adam and Eve

FÉLIX VALLOTTON

48 Chrysanthemums

*Lent by Galeries Druet*

JEAN DREYFUS-STERN

49 Breton Fisherman

MAURICE UTRILLO

50 Le Sacré Coeur

*Lent by Messrs. Bernheim Jeune*

CHARLES GUÉRIN

51 Man with Nude Torso

JEAN PIERRE LAURENS

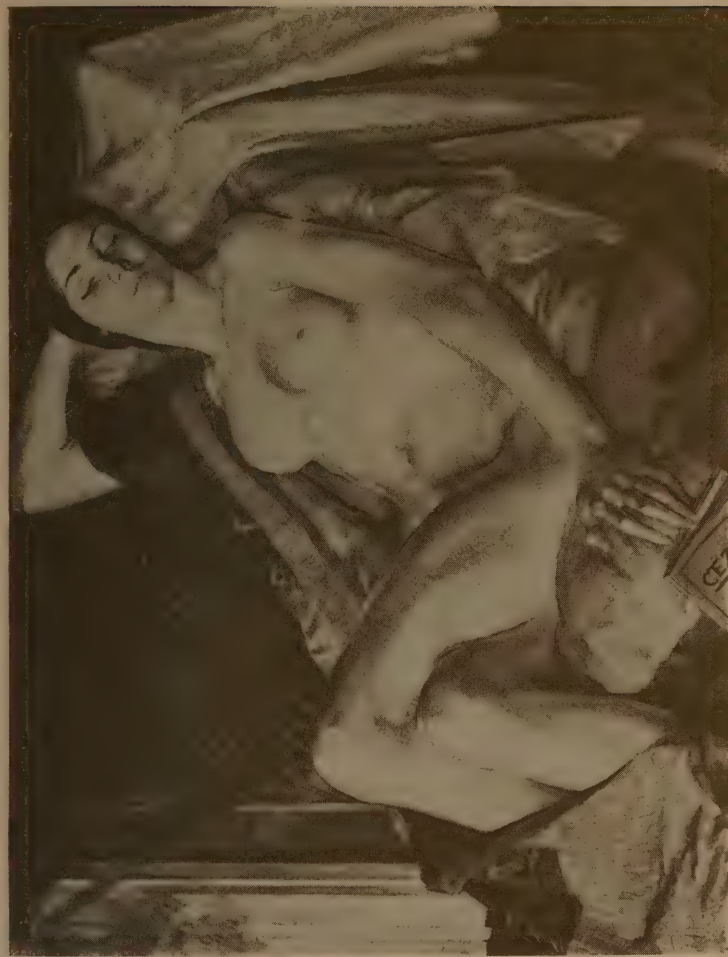
ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1923

52 The Reader

*Lent by Charles Le Borgne*

RENÉ XAVIER PRINET

53 The Library



*No. 95. Reflection*

ROSALIE EMSLIE

Awarded Honorable Mention, Carnegie Institute, 1925



*No. 116. Blue and Silver*

EMILY COURT

Awarded The Garden Club Prize, Carnegie Institute, 1925

JEAN PIERRE LAURENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1923

- 54 The Rose Bush  
*Lent by François Touraille*

JACQUELINE MARVAL

- 55 White Roses

PIERRE BONNARD

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE  
1923

- 56 Woman with Dog  
*Lent by Messrs. Bernheim Jeune*

ALBERT ANDRÉ

- \*57 On the Terrace  
*Lent by Messrs. Durand-Ruel*

JULES ADLER

- 58 An Old Peasant Woman of France

JACQUES EMILE BLANCHE

- 59 Vase of Flowers

JULES FLANDRIN

- 60 Bucolic

PIERRE LAPRADE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1923

- 61 Florence

GEORGES LEROUX

- 62 Spring in the Garden of the Luxem-  
bourg, Paris



# GREAT BRITAIN

## GALLERY 2

FRANCIS E. HODGE

63 The Toilet

CHARLES SIMS

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1912

\*64 Sunset, Romney Marsh

JAMES PRYDE

\*65 The Slum

SIR CHARLES J. HOLMES

66 The Pond on the Marsh

A. J. MUNNINGS

67 My Horse Is My Friend

CHARLES CUNDALL

68 From the Palatine, Rome

ALAN BEETON

\*69 Lady in Black

ALGERNON NEWTON

70 Freshwater Beach, Isle of Wight

ANN FEARON WALKE

71 Christ Mocked





No. 244. *Portrait of Dr. William J. Holland*  
LEOPOLD SEYFFERT



*No. 187. Castilian Shepherd*

IGNACIO ZULOAGA

FAIRLIE HARMAR  
72 Appleshaw

AUGUSTUS JOHN  
MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1924

\*73 The Iclander

ARNESBY BROWN  
ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1909

74 Autumn

GERALD KELLY  
75 Jane XXIV

FRANK BRANGWYN  
76 The Blue Pot  
*Lent by Des Moines Association of Fine  
Arts*

GERALD L. BROCKHURST  
77 The Black Silk Dress

ALGERNON TALMAGE  
MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1911; SECOND CLASS, 1920

\*78 Morning after Rain

ALFRED HAYWARD  
79 Portrait of the Painter

E. CHARLTON FORTUNE  
80 St. Ives Harbor

CHARLES SIMS

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1912

\*81 Peter

BERNARD HARRISON

82 Vérone

WILLIAM ROTHENSTEIN

83 The Toilet

LUCIEN PISSARRO

84 Notre Dame de Constance

MARK GERTLER

85 Coster Family on Hampstead  
Heath

HENRY BISHOP

86 Bread-Sellers at Rabat

AWARDED HONORABLE MENTION, CAR-  
NEGIE INSTITUTE, 1925

AUGUSTUS JOHN

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1924

\*87 Miss Tree

*Lent by Cecil Baring*

E. BEATRICE BLAND

88 Priory Ruins

M. ETHELDREDA GRAY

89 I Remember, I Remember



*No. 161. Venus and Cupid*  
COLIN GILL





*No. 452. The Bay*

T. F. SIMON



NAOMI B. SIMON  
90 Arum Lilies

ALFRED REGINALD THOMSON  
91 Portrait of a Chinese Lady

RODERIC O'CONOR  
92 Flowers

A. MARJORIE SHERLOCK  
93 Railway Lines in Snow

ALGERNON TALMAGE  
MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1911; SECOND CLASS, 1920

\*94 A Midsummer Day, Constables County

ROSALIE EMSLIE  
95 Reflection  
AWARDED HONORABLE MENTION, CAR-  
NEGIE INSTITUTE, 1925

E. STEWART WOOD  
96 From the King's Garden, Madrid

JACK B. YEATS  
97 The "Haute Ecole" Act

ERIC KENNINGTON  
\*98 Bournon

GLYN W. PHILPOT

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1913

\*99 The Angel of the Annunciation

KENNETH K. FORBES

100 An Artist's Wife

GALLERY 3

WILLIAM NICHOLSON

101 The Red Fan

HOWARD SOMERVILLE

\*102 Joyce

ETHEL WALKER

103 Miss Elizabeth Hepworth

SIR DAVID CAMERON

\*104 Sundown, Ardtornish

*Lent by P. and D. Colnaghi and Company*

PHILIP D. MACLAGEN

105 The Golden Calf

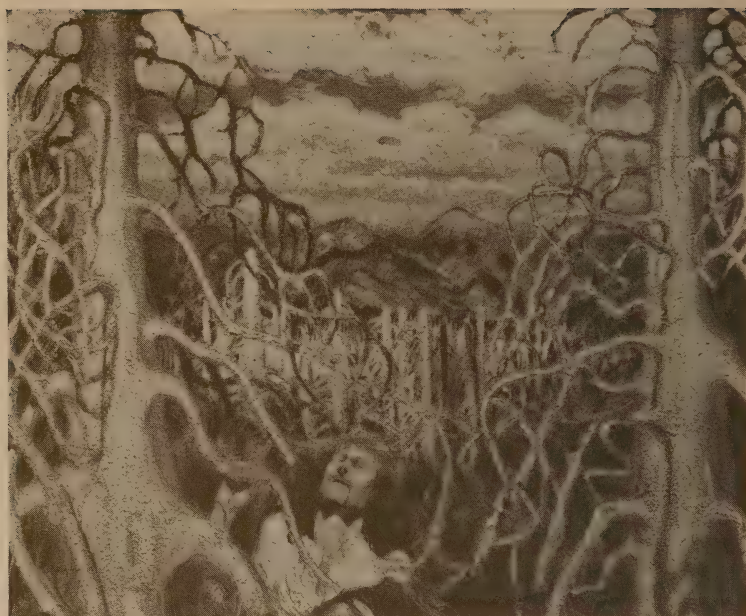
JULIUS OLSSON

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1900

106 Moonlight on the South Coast



*No. 426. The Eagle's Nest*  
BRUNO LILJEFORS



No. 476. *The Story of the Carpathian Mountains*

FRYDERYK PAUTSCH

AMBROSE McEVOY

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1924

107 Miss Meraud Guinness

*Lent by Benjamin Guinness*

FRANK P. FREYBURG

108 Dover and Castle from the North

HARRY MORLEY

109 Vanity

JOHN ANTHONY PARK

110 Beach Scene, St. Ives

MAURICE GREIFFENHAGEN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1907

111 Portrait

SIR DAVID CAMERON

\*112 The Bridge and the City, Berwick-on-  
Tweed

*Lent by M. Knoedler and Company*

A. J. MUNNINGS

113 The Whip

BEATRICE HOW

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1914

114 Mother and Child

JAMES PRYDE

115 "The Grave"—Bed Series, No. 9

*Lent by William Marchant and Company*

EMILY COURT

116 Blue and Silver

AWARDED THE GARDEN CLUB PRIZE, CARNEGIE INSTITUTE, 1925

VIVIAN FORBES

117 Christ among the People

EVELYN CHESTON

118 Studland Bay

SIR JOHN LAVERY

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1896

\*119 Miss Olmsted

*Lent by Mrs. Vance McCormick*

ALICE FANNER (Mrs. Taite)

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1911

120 Smacks in a Fresh Breeze on the Crouch

RUPERT C. W. BUNNY

121 Morning Hymn

EDWARD LOUIS LAWRENSEN

122 The Sentinels

AGNES CLARA TATHAM

123 The Thames at Wapping





*No. 396. \_ Costume*

ANTONIO MANCINI



*No. 357. The Seamstress*

KARL HOFER

GEORGE CLAUSEN

\*124 Tying the Sheaves

*Lent by D. Croal Thomson*

PATRICK JOSEPH TUOHY

125 John S. Joyce

*Lent by James Joyce*

ADRIAN STOKES

126 Green Haunts

LAURA KNIGHT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1912

127 The Tango

SIR DAVID CAMERON

\*128 Lochaline and Ben More

*Lent by Thomas M. Shepherd*

A. STUART-HILL

129 The Viscountess Gort

*Lent by The Viscountess Gort*

BARBARA SHIFFNER

130 The Gypsies

HENRY SCOTT TUKE

131 Comrades

HAROLD KNIGHT

132 The Old Clown

*Lent by John Hay, Jr.*

HENRY TONKS  
133 The Beach

N. L. M. CUNDELL  
134 Girl Plucking a Pheasant

DOD PROCTER  
135 Girl with a Parrot

ELEANOR BEST  
136 Woman with Book

GEORGE W. LAMBERT  
137 The Oakleigh Riders

FRANCIS DODD  
\*138 Robinetta

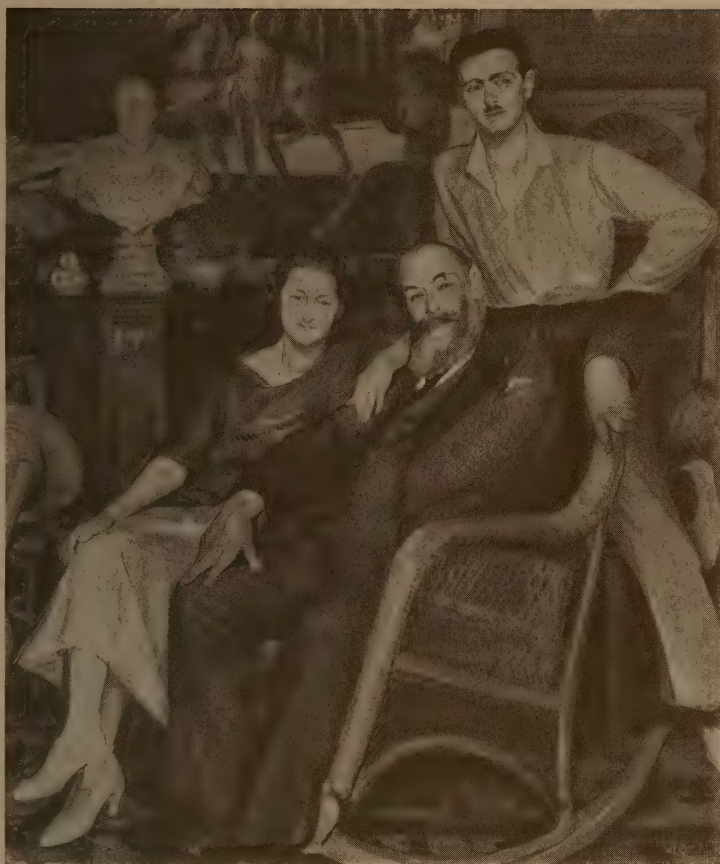
WALTER GREAVES  
\*139 Battersea—Nocturne in Blue and Gold  
*Lent by William Marchant and Company*

DANIEL A. VERESMITH  
140 Dinner in the Doss-House

SIR JOHN LAVERY  
MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1896

\*141 A Turquoise Sea—2

PAUL NASH  
142 The Lake



No. 13. *The Family of Emile René Ménard*  
JACQUES EMILE BLANCHE





No. 446. *View of Hattem*  
'JAN VOERMAN



ERNEST PROCTER

143 Pietà of St. Hilary

A. J. MUNNINGS

144 July

HELEN MACKENZIE

145 Jeunesse

ANNIE L. SWYNNERTON

146 The Soul's Journey

SIR JOHN LAVERY

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1896

\*147 A Turquoise Sea—1

JOHN KEATING

148 An Allegory

EVELYN INCE

149 Bacchus and Ariadne

BESSIE DAVIDSON

150 Interior

LÉON UNDERWOOD

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1923

151 An Armenian Lady

SYDNEY LEE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1921

152 Ponte Paradiso

HENRY LAMB

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1923

\*153 The Death of a Peasant

*Lent by Sir Michael E. Sadler*

SIR WILLIAM ORPEN

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1910

\*154 Herbert Haseltine

*Lent by Herbert Haseltine*

HAROLD HARVEY

155 Drift Valley

CHARLES SHANNON

156 The Convalescent

R. J. ENRAGHT MOONY

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1921

157 A Bank of Primroses

SIR WILLIAM ORPEN

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,  
1910

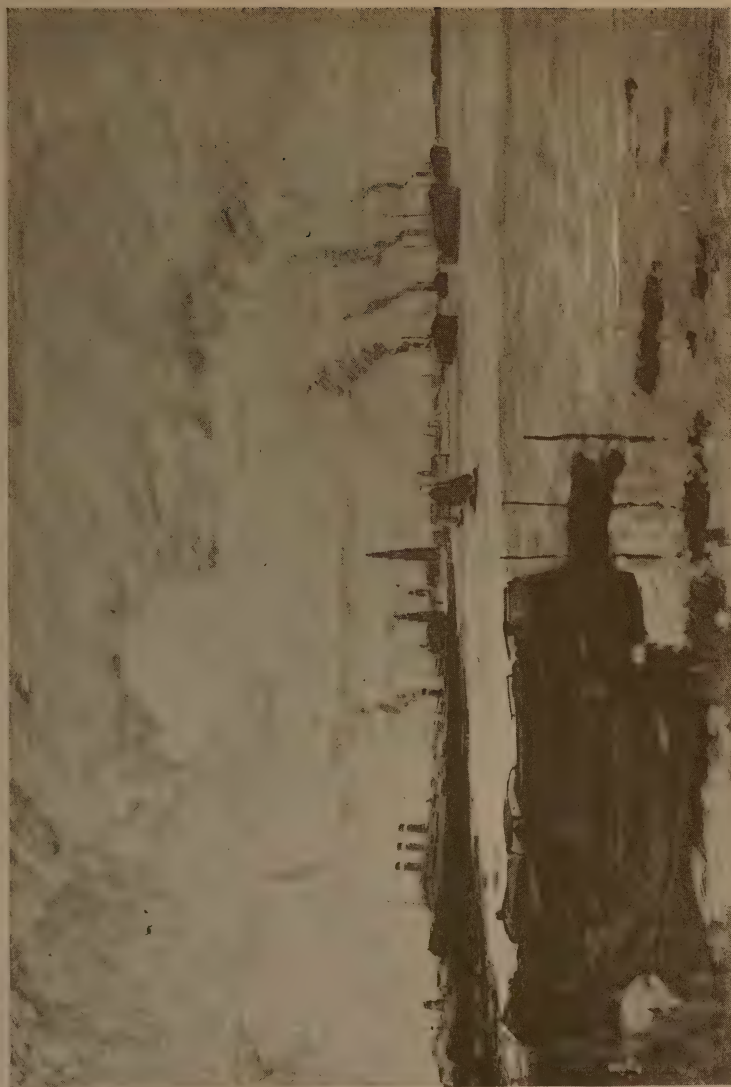
\*158 Portrait of Samuel Harden Church

*Owned by Carnegie Institute*

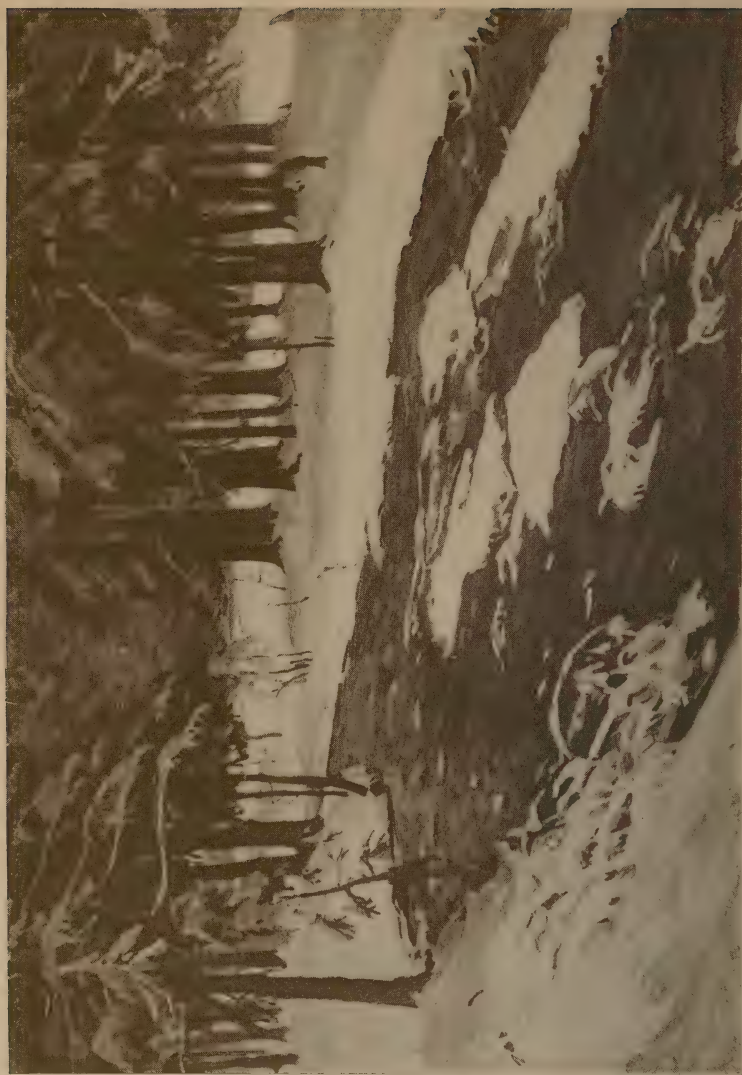
WALTER SICKERT

\*159 Study for Portrait

*Lent by William Marchant and Company*



No. 373. *Antwerp*  
RICHARD BASELEER



No. 471. *A Brook in the Forest*  
STEFAN FILIPKIEWICZ

ALGERNON TALMAGE

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1911; SECOND CLASS, 1920

\*160 Silver Morning

COLIN GILL

161 Venus and Cupid

CHARLES M. GERE

162 Painswick Beacon

FRANCIS H. NEWBERY

163 A Lady of Ireland

CANADA

A. Y. JACKSON

164 March, Georgian Bay

A. H. ROBINSON

165 Village on the Gulf

LAWREN HARRIS

166 Lake Superior Hill

CLARENCE A. GAGNON

167 Sunday Morning, Quebec

ARTHUR LISMER

168 Rain in the North Country, Ontario

SPAIN

GALLERY 5

JOAQUIN MIR TRINXET

169 River of Pareys, Mallorca

NICANOR PINOLE

170 Pilgrimage

EDUARDO MARTINEZ-VAZQUEZ

171 Snows of Cirbanal

*Lent by Museo del Arte Moderno*

RAMÓN DE ZUBIAURRE

172 The Village Bell-Ringer

BUENAVENTURA PUIG Y PERUCHO

\*173 Farm House

FRANCISCO SORIA AEDO

174 Arab Types

*Lent by Museo del Arte Moderno*

TITO CITTADINI

175 The Storm

M. NESTOR

\*176 Portrait

ROBERTO FERNANDEZ BALBUENA

177 Youth

PEDRO ANTONIO

178 Two Artists

*Lent by Museo del Arte Moderno*





*No. 203. Alcmene*  
VASSILI CHOUKAIEFF



No. 112. *The Bridge and the City, Bervick-on-Tweed*  
SIR DAVID CAMERON

DANIEL VAZQUEZ DIAZ

179 The Family

JOSÉ PINAZO MARTINEZ

180 The Caretaker of a Sanctuary

MARTIN SANTIAGO MARTINEZ

181 The Virgin of the Sierra

JOAQUIN MIR TRINXET

182 El Rovell, Mallorca

GALLERY 6

JOSÉ GUTIERREZ SOLANA

183 Procession, Easter Week

VALENTIN DE ZUBIAURRE

184 The Fathers of the Village

ENRIQUE MARTINEZ-CUBELLS Y RUIZ

185 Sailing Boats in Ordarrua

PABLO PICASSO

\*186 Mother and Child

*Lent by Paul Rosenberg and Company,  
Inc.*

IGNACIO ZULOAGA

\*187 Castilian Shepherd

*Owned by Carnegie Institute*

JOSÉ M. VIDAL QUADRAS

188 Winter Sun

FERNANDO ALVAREZ DE SOTOMAYOR  
189 Galician Dance

JOSÉ M. LOPEZ MEZQUITA  
\*190 Sisters

JOSÉ RODRIGUEZ-ACOSTA  
\*191 Beggar and Saint

ALFONSO GROSSO  
192 Monastery of Guadalupe

HERMENGILDO ANGLADA Y CAMARASA  
\*193 Rocks of Boque

HERMENGILDO ANGLADA Y CAMARASA  
\*194 The Valley of San March

HERMENGILDO ANGLADA Y CAMARASA  
\*195 Rustics of Gandia

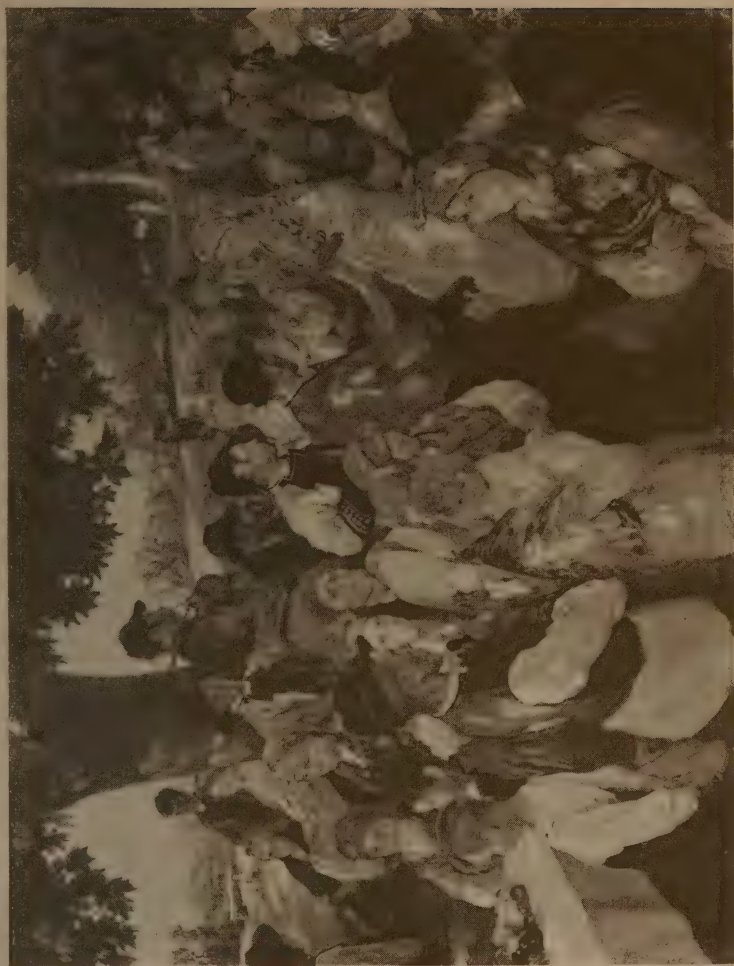
HERMENGILDO ANGLADA Y CAMARASA  
\*196 Pollensa Orchard

HERMENGILDO ANGLADA Y CAMARASA  
\*197 Cove of Puat

JOSÉ M. LOPEZ MEZQUITA  
\*198 The Mourners

JOSÉ M. LOPEZ MEZQUITA  
\*199 Portrait of Pedro de Repède

JOAN COLOM AUGUSTI  
\*200 Man with Umbrella  
*Lent by Fernando Benet*



No. 189. *Galician Dance*  
FERNANDO ALVAREZ DE SOTOMAYOR





*No. 154. Herbert Haseltine*

SIR WILLIAM ORPEN



RUSSIA  
GALLERY 7

PETER KONTCHALOVSKY

- 201 Old and Young Women  
*Lent by Russian Art Exhibition*

ALEXEI LISENKO

- 202 Still Life—Russian Toys  
*Lent by Russian Art Exhibition*

VASSILI CHOUKAIEFF

- 203 Alcmene

NICOLAI REMISOFF

- 204 Near the Convent—Sketch for a Mural  
Painting

BORIS GRIGORIEFF

- 205 Woman of Pont-Aven, Brittany

ALEXANDER JACOVLEFF

- 206 Landscape at Vigoleno

ABRAHAM MANIEVICH

- \*207 Eagle Avenue, Bronx

VLADIMIR GRINBERG

- 208 Youth with a Coin  
*Lent by Russian Art Exhibition*

DIMITRI ROMANOVSKY

- 209 Tamara

KONSTANTIN GORBATOFF

- 210 Evening in a Russian Province

FEODOR ZAKHAROV

211 Portrait of Victor Vasnetsov

*Lent by Charles R. Crane*

ZINAIDA SEREBRIAKOVA

212 The Ballet Dressing Room

*Lent by Russian Art Exhibition*

ABRAM ARKHIPOV

213 A Fire in a Village

*Lent by Russian Art Exhibition*

CONSTANTIN JUON

214 Interior of Trinity Cathedral in the  
Troitsky Monastery near Moscow

*Lent by Russian Art Exhibition*

ALEXANDER JACOVLEFF

215 Landscape at Vigoleno

NICOLAI FECHIN

216 The Wood Engraver, W. G. Watt

PETER PETROVICHEV

217 Rostov-the-Great, Autumn

*Lent by Russian Art Exhibition*

BORIS ANISFELD

218 September

SERGEI VINOGRADOV

219 A Monastery

*Lent by Russian Art Exhibition*



*No. 237. June*  
KENNETH HAYES MILLER



No. 454. *The Festival of the Flowers*

JAKUB OBROVSKY

PETER KONTCHALOVSKY

220 The Hunter

SERGEI KOLESNIKOV

221 Landscape in North Mongolia

*Lent by Russian Art Exhibition*

BORIS KUSTODIEV

222 Chaliapin

*Lent by Russian Art Exhibition*

K. PETROFF-VODKINE

223 Mother and Child

PHILIPPE MALIIVINE

224 Winter

OLGA DELLA-VOS KARDOVSKA

225 Young Mother

*Lent by Russian Art Exhibition*

K. PETROFF-VODKINE

226 Girls

*Lent by Russian Art Exhibition*

NIKOLAI BOGDANOV-BIELSKI

227 Going to Grandmother's

*Lent by Russian Art Exhibition*

PHILIPPE MALIIVINE

228 Feast in the Country

SERGEI MALIUTIN

229 Head of a Peasant

*Lent by Russian Art Exhibition*





## American Painting



HÉOPHILE GAUTIER long ago uttered the words which recur to the memory as one approaches a representative exhibition of American art. "I am a man," he said, "for whom the visible world exists." It might seem to be the necessary slogan of every artist but as a matter of fact there have always been painters for whom observable phenomena have been less interesting than the figments of their imagination. This is not so with the typical member of the American school at the present time. Figures like Arthur B. Davies and Eugene F. Savage are exceptional. They dwell each in an ivory tower, more or less detached from the world as most of us know it. Even when they depict recognizable scenes they enliven them with symbols rather than with contemporary bodies. The artist of our epoch who is most characteristic of it is emphatically the artist who "keeps his eye on the object" and leaves it an object entirely familiar to us all.

To that extent he readily touches hands with the contributors from abroad to these International Exhibitions at Pittsburgh. The painters

of the world—always making allowance for the rare exceptions everywhere—are united in a certain directness of attack upon the problems they undertake. But there must inevitably be distinctions, national divergences from the common drift. In the case of America you find the most important, I think, in the realm of nature. I do not know just how many landscapes have been assembled for the American wing in this exhibition but I am tolerably certain that the number will be generous and that in any case the studies of field and forest, mountain and sea, will prove noticeably conspicuous. It is so on all occasions of the kind. Our landscape men count very heavily in maintaining the prestige of American painting.

It is a cardinal trait, this American flair for the beauty of life in the open air. Since George Inness we seem to have affirmed a steadily growing pre-eminence in modern landscape art. That is, indeed, the special vein which we illustrate in the International, the achievement which more, perhaps, than anything else, fixes our status. We do fine things in other spheres but in this one our technical skill is manifested in remarkable fulness, and we add to it a fairly unique clairvoyance in the interpretation of landscape sentiment.

One other development that is rather underlined in any large group of American paintings is that which relates to portraiture. As in respect to landscape, current activities flourish in response to a decisive public demand. Americans have a marked taste for pictures of nature. They are also quick to have their portraits painted and the evidences in the exhibition point to the establishment of an honorable standard where works of this order are concerned. They generally point, also, to a specific trend in the treatment of the figure. The American portrait is likely to be in most cases a "decorative" affair, a "pleasing arrangement." The prevailing idea of gracious, perhaps conventional composition, carries over into the wider domain of life at large. The artist there keeps his eye on the object, just as he does in portraiture and landscape, but while he is faithful to his facts he is not very adventurous in his pursuit of them. That visible world of his is not a very dramatic place.

What he sees in it he renders in an extraordinarily workmanlike manner. It is in its broad technical ability that the American school comes into the International on delightfully inspiring terms. It is there, in my opinion, that it is peculiarly progressive and American, for there is

an accent upon our workmanship that for some years has been singularly liberated from the Parisian influences of the seventies and eighties. We still frequent French ateliers, to our great advantage, but American art is today racier than it ever was.

It is impossible to pause upon it, even momentarily, in this brief foreword, without some allusion to the grave losses it has suffered in the last year. Sargent has died. Willard Metcalf and George Bellows are gone. They were all three invaluable to our forces. Thoughts on the vitality of the American school cannot omit grateful remembrance of what they did for it.

ROYAL CORTISSOZ

UNITED STATES

GALLERY 11

WILLIAM L. LATHROP

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,  
1903

\*230 Stubble Field

JOHANNA K. W. HAILMAN

231 Hon. John Albert Evans

*Lent by Allegheny County Bar Association*

ABEL GEORGE WARSHAWSKY

232 Zephyrs of Castile, Springtime

VAN DEARING PERRINE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1903

233 Path of Light

MARIE DANFORTH PAGE

234 Her Son

A. BRYAN WALL

235 Sun-Shadow

HUGH H. BRECKENRIDGE

236 Across the Harbor

KENNETH HAYES MILLER

\*237 June

GARDNER SYMONS

238 Gleam on Hilltops

*Lent by Montclair Art Association*

WILLIAM J. GLACKENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1905

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CLARENCE R. JOHNSON

240 Lumberville Lock

MARIE M. MACPHERSON

241 Chastity

RANDALL DAVEY

242 United States Forest Ranger Pincen

ARTHUR B. DAVIES

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1913; MEDAL OF FIRST CLASS, 1923

\*243 Four O'Clock Ladies

*Lent by Duncan Phillips*

LEOPOLD SEYFFERT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE  
INSTITUTE, 1913

\*244 Portrait of Dr. William J. Holland

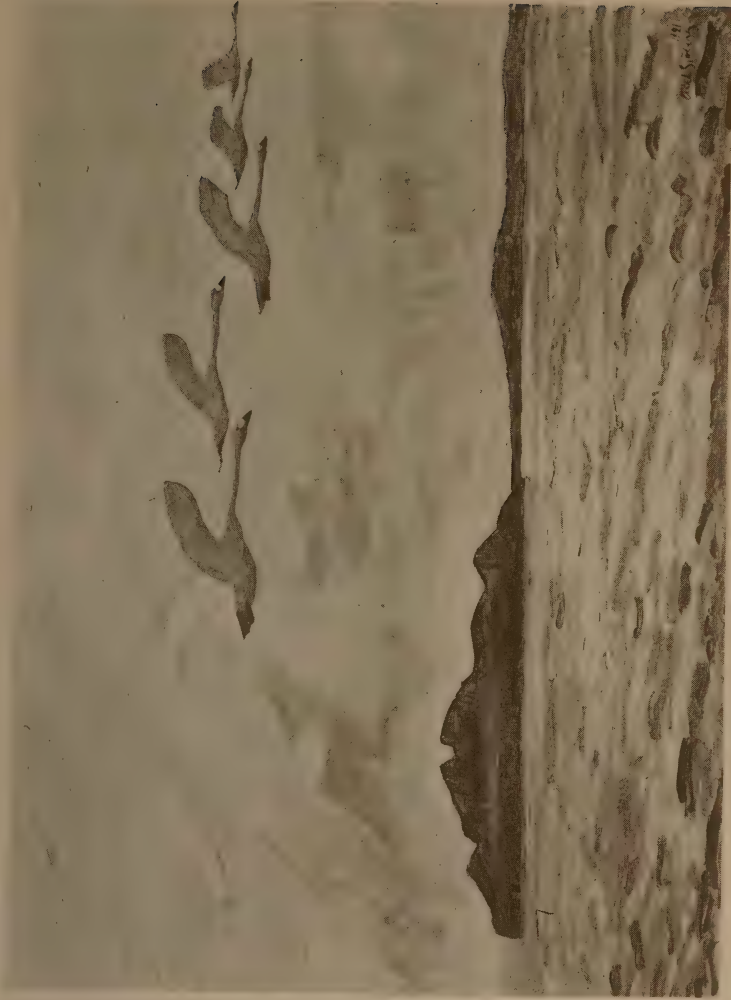
*Owned by Carnegie Institute*

GEORGE DE FOREST BRUSH

245 Head of a Child

*Lent by Mrs. William Sloane*





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AXEL SJÖBERG



*No. 485. Night*

KARL STERRER

ROBERT HENRI

246 Man of Segovia with Fur Trimmed Cap

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INSTITUTE, 1905

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IRVING R. WILES

248 Max Williams

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JONAS LIE

250 Maidens of the Forest

JOHN R. GRABACH

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AWARDED HONORABLE MENTION, CAR-  
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VALERIUS DE SAEDELEER



W. ELMER SCHOFIELD

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\*264 Morning Tide

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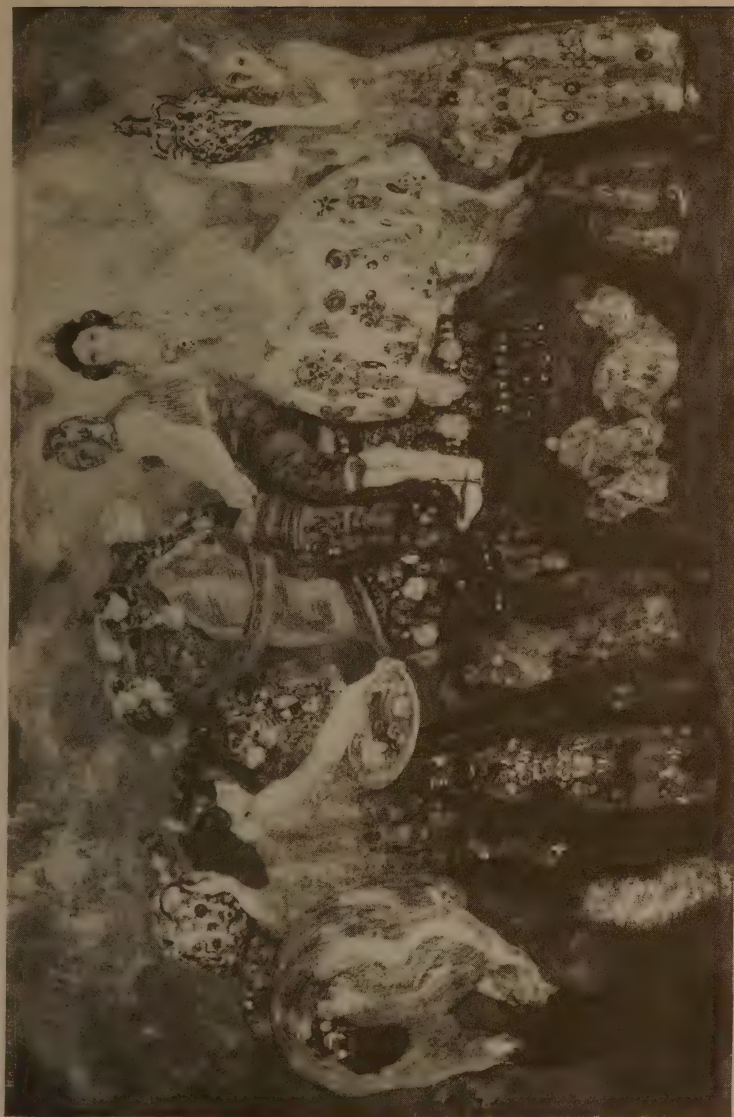
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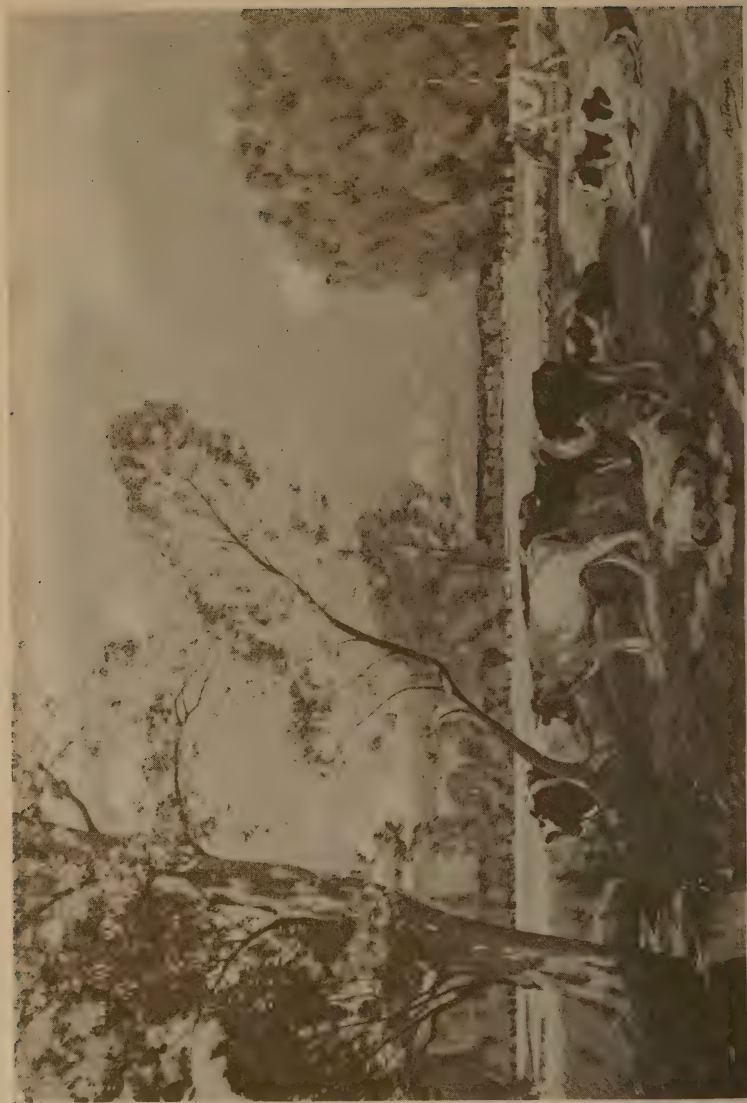
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GIOVANNI ROMAGNOLI

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ITALICO BRASS

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\*422 Fox Family Hunting

*Lent by C. E. Fritzes Kungl. Hofbok-  
handel*

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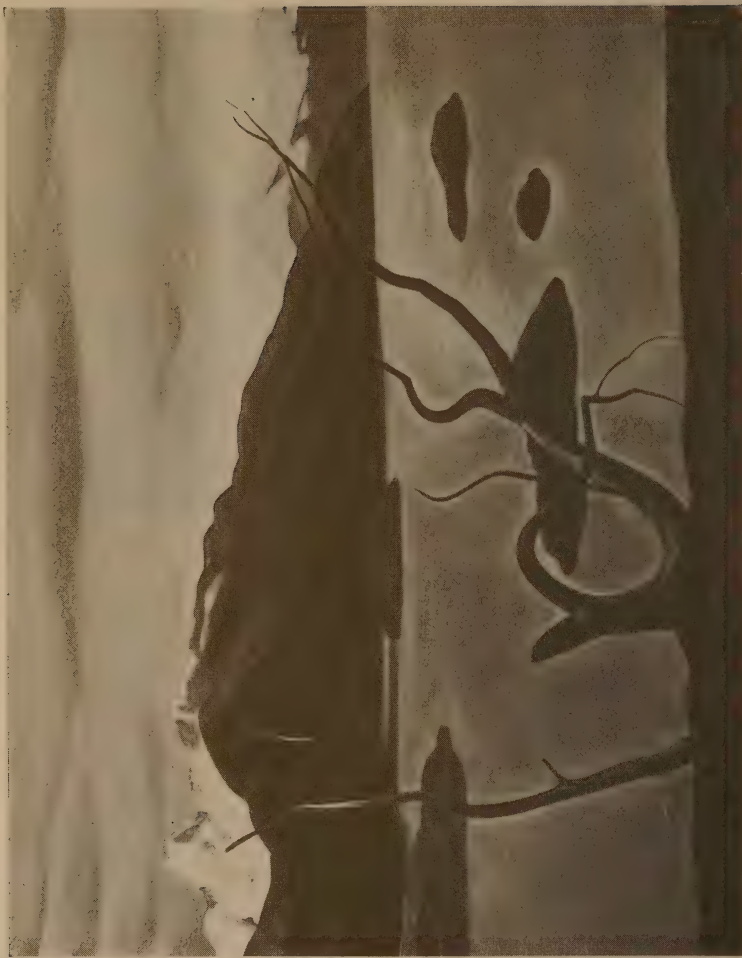
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AXEL SJÖBERG

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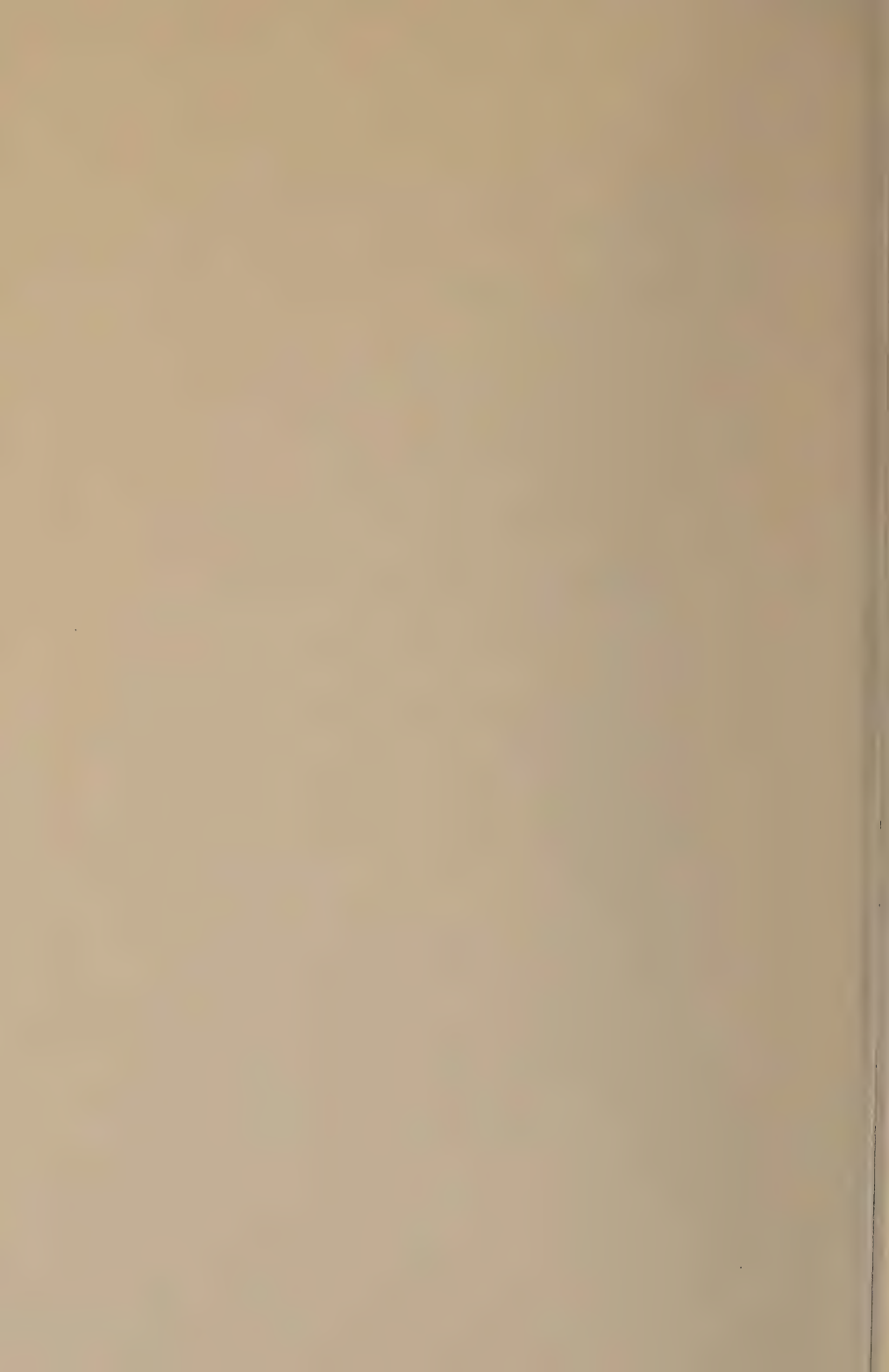
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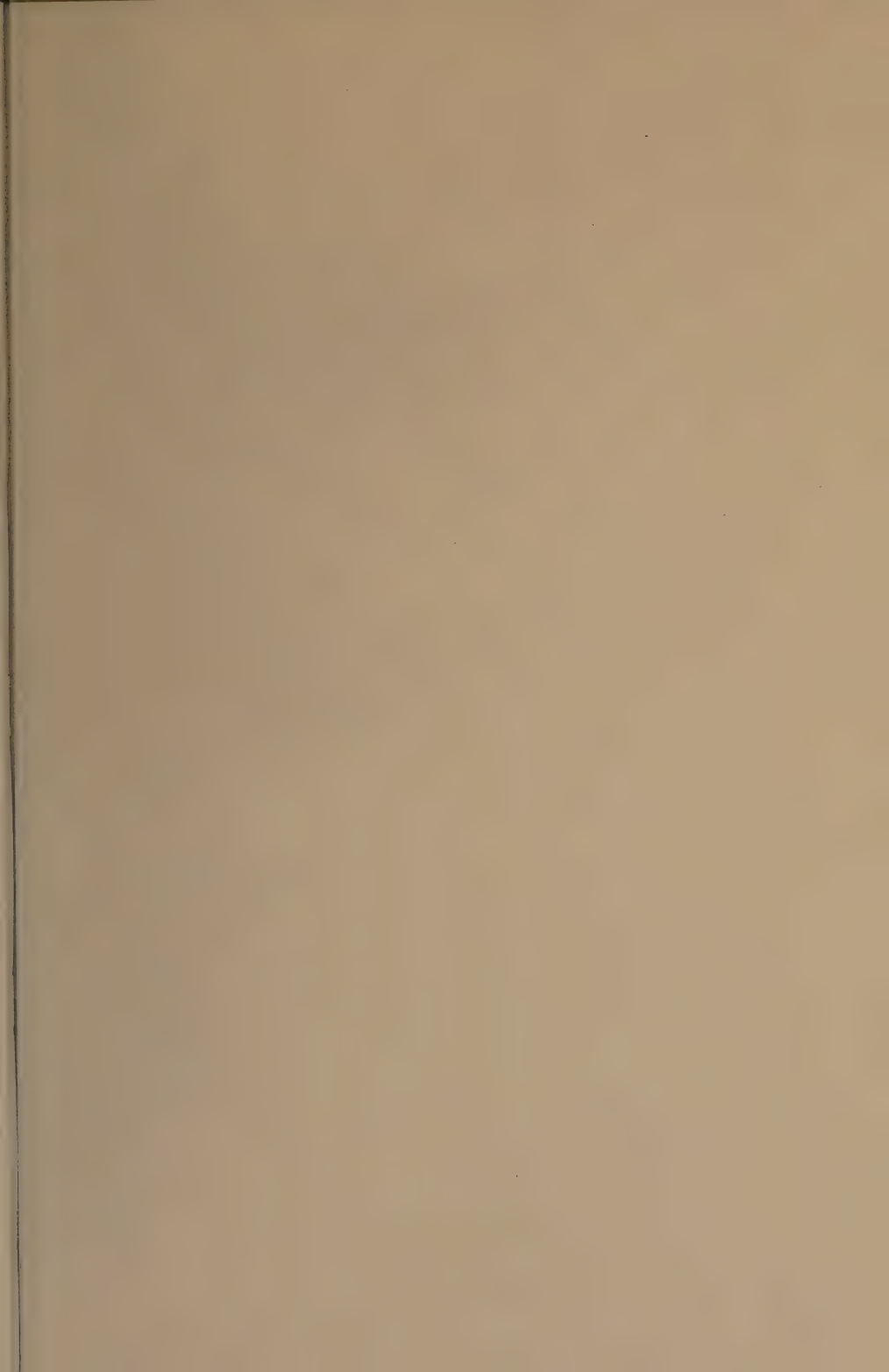
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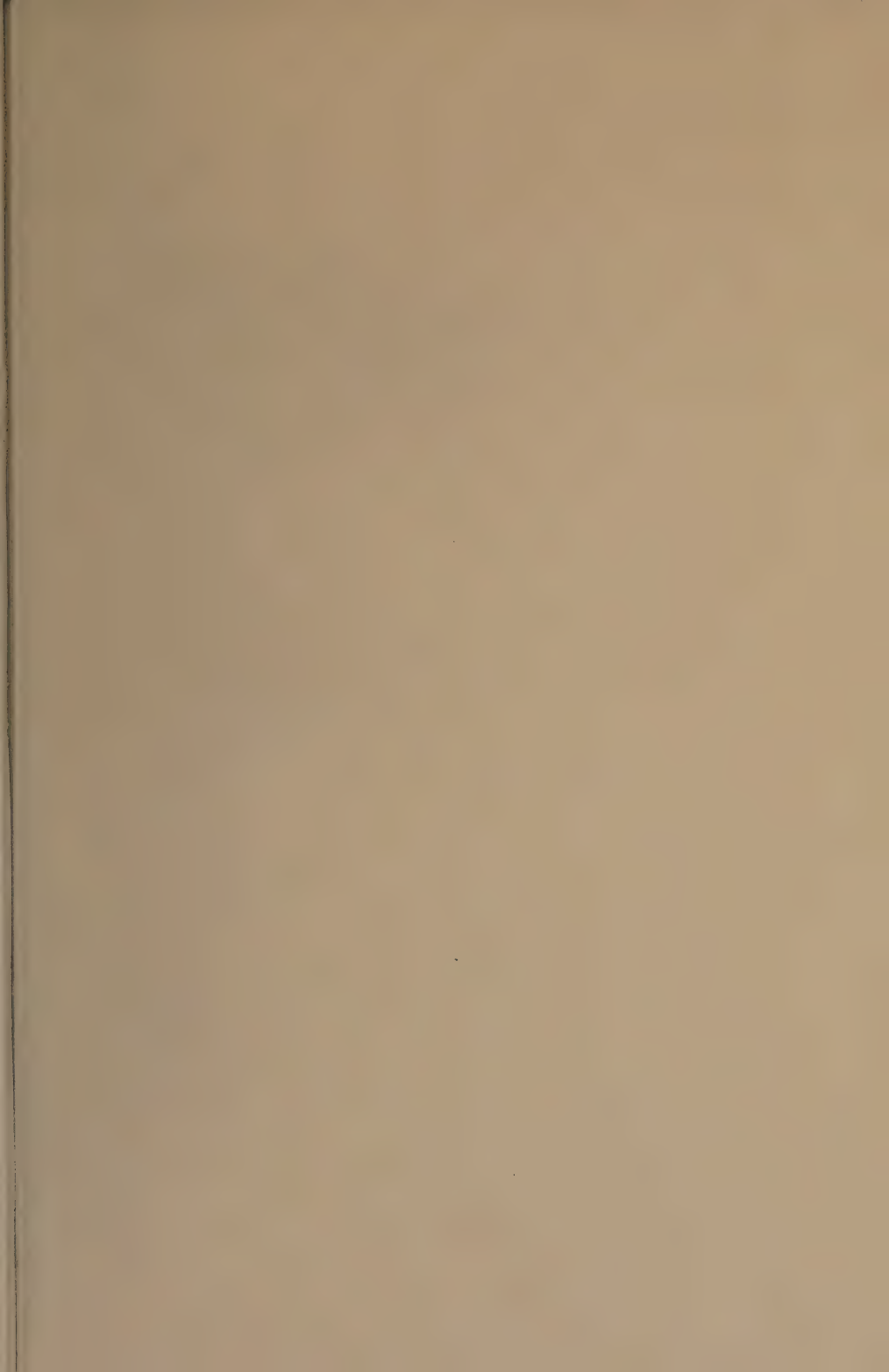
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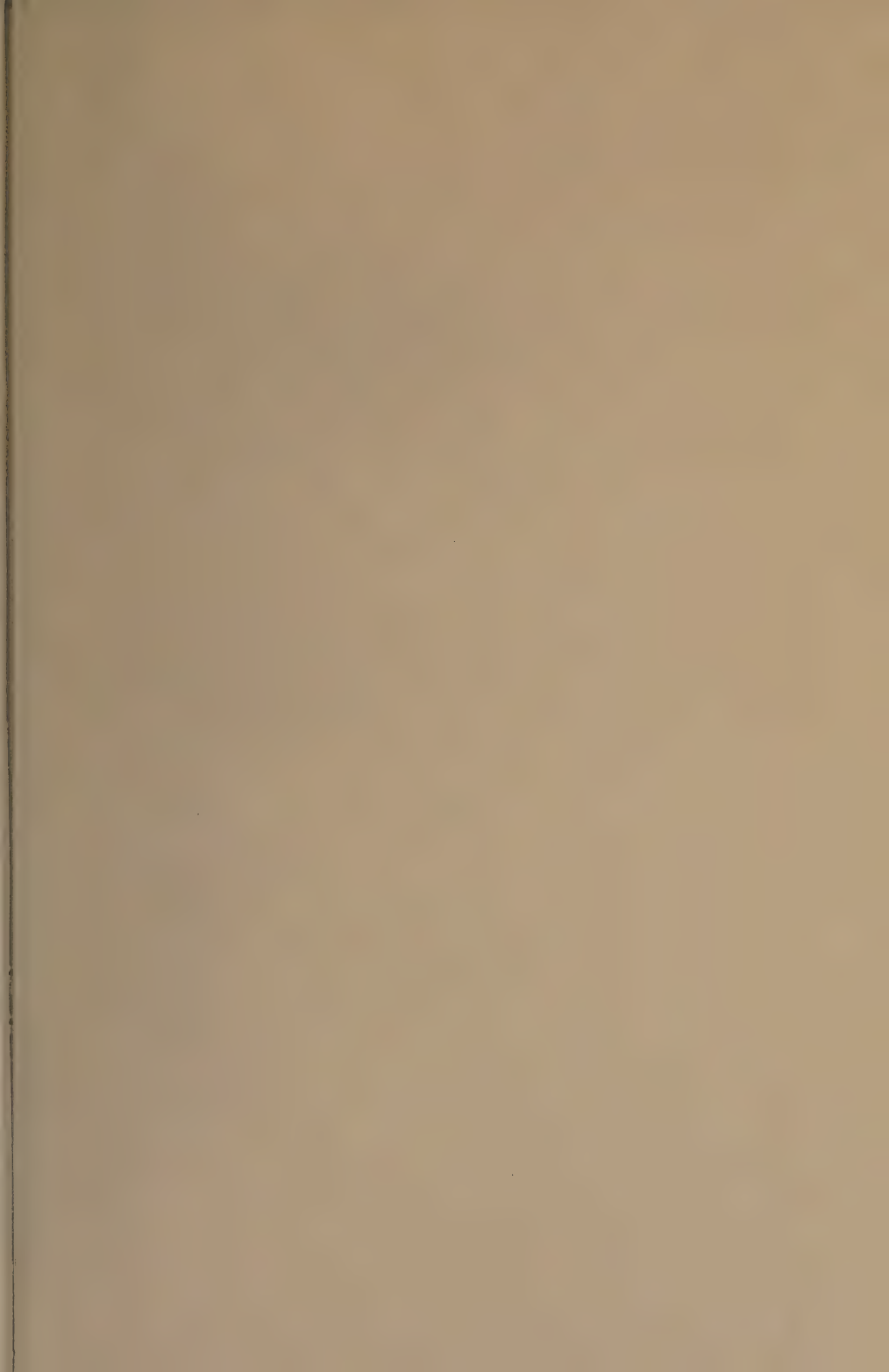






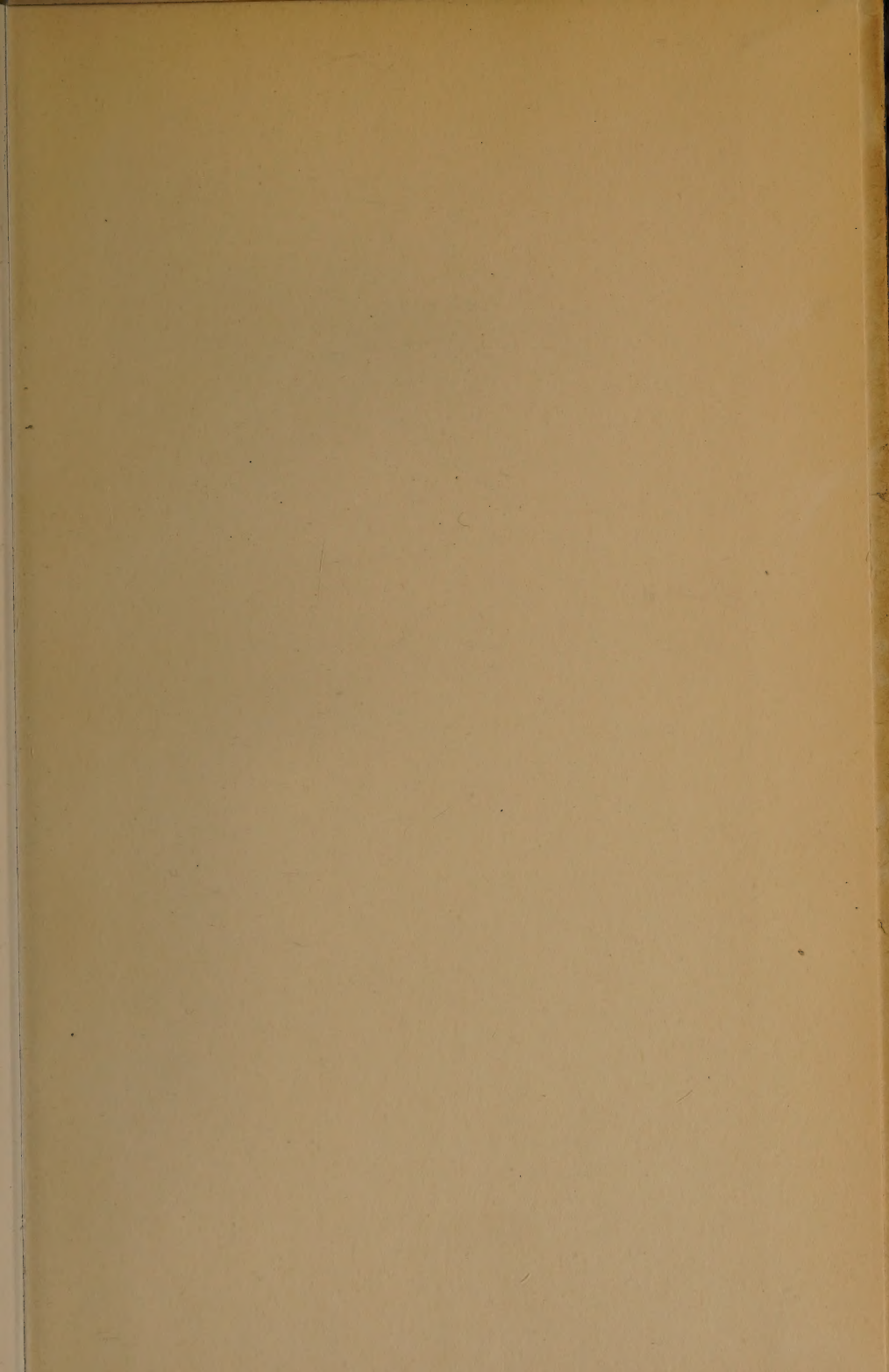














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